

# The Washington Times Page of Music for Music Lovers of the Capital

## Lenten Season Brings Tranquil Musings on 'The Music of Words'

By JESSIE MacBRIDE.

The music of words is a theme particularly fitting at the close of the Lenten season, when the message of Sacred Lore receives some of its most impressive meaning from the voice of the singer.

A cherished talk with a celebrity on "The Music of the Shakespeare Voice" appealed to the Editor some time ago, as a fertile bit of ground upon which that rare thing, the English Language, might be linked to that equally rare thing in music, the Language of Song.

"The interview I didn't get," I call it. In journalism it's the imagination that "proposes," and man or woman who "disposes." So the fact that the Celebrity didn't talk made very little difference. But—

What quality is it, what is it that we back in the brain or heart, that puts such a world of feeling into that spoken cadence by the Immortal Bard?

The quality of mercy is not strained. It drops like the gentle rain from heaven upon the place beneath. It is twice blessed: It blesses him that gives and him that takes.

"The mightiest in the mightiest!"—High words from this "Daniel come to judgment," words that drop like pearls upon the most grateful ears.

VOICED EPILOGUE OF CHARITY.

Here, indeed, is a voiced epitome of Charity, of human kindness and human tenderness. But how do you read a stanza of Shakespeare? In that is the whole story of Language in Song.

Then, if God has granted you a beautiful speaking voice, you are like the great singer whose art he cultivates and leads—willy-nilly—into paths, exaltation, tenderness, or merriment.

WHERE VOICE IS DIMMED.

Is the silent drama going to rob the coming generations of that deep love of the spoken word, which once acquired can never again be severed from one's appreciation?

The keen edge of enjoyment would be taken from the following translation, if it were not designed for a College. For who would not know the real words of "A Roman Winter Sport," out of Horace, when he reads:

How shining white sorcery stands:  
How the streams, the woods are  
Dressed in best of Sabine wines!  
Fill up the grates, the night is bowy.

As to the rest, leave that to them—Who keep the cyphers from shaking. The sunrise of the next A. M. is not a thing of human making.

Youth yet is yours! scorn not the dance! Your daily exercise continue: And don't say there is no Romance As long as there is breath within you.

Come, Thaliarchus, let us  
And take a walk upon the campus.  
And give the girls the double-o.

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And let them Thaliarchus, lamp us. This "classic," a translation by P. P. in the N. Y. Tribune, adorns the unique "prom" program book of the first annual dance given by the Kappa Alpha Phi fraternity of Georgetown University at their Chapter House on St. Patrick's evening.

To those who have thrilled to the "Music of the Shakespeare Voice"—no matter who the celebrity—this rich heritage of the college youths will be doubly appreciated.

SONG'S MISSION IN WORDS.

The humanities, the sermon, the tender love message—if the "cult" of beautiful English is to pass except in the class room—must be sought out then by the singer of songs.

Read diligently, read late, read deeply and full of meaning! This is the text assigned to singers. Its connection is apparent at the time when the "Story of the Cross," the joyful Easter messages of hope and renewal, comes into the experience of each and every one of us, with the Lenten and Easter church services.

"Music of the Shakespeare Voice" is seldom heard to get its model for beauty of speech, then the "Language of Song" must remain, to lead us into the paths of perfect diction and meaning in that diction.

CONCERTS

PHILADELPHIA ORCHESTRA, MARCH 20.

The final concert of the Philadelphia Orchestra's Washington series is announced for Tuesday afternoon, March 22, at 4:30 o'clock, at the National Theater under the local management of T. Arthur Smith.

Mme. Olga Samoroff, pianist, who in private life is Mrs. Leopold Stokowski, wife of the distinguished conductor of the orchestra, will also be heard in Washington for the last time this season as the soloist for the occasion. Playing under her husband's baton, Mrs. Samoroff is said to be always at her best, and with this combination, music lovers are assured of the season's most enjoyable musical treat. Conductor Stokowski is arranging an orchestral program of the order for which the orchestra is noted. Tickets may be obtained at the office of T. Arthur Smith, 1306 G street.

RACHMANINOFF, MARCH 31.

Sergei Rachmaninoff, the renowned Russian pianist, will be heard in recital for the last time this season at the National Theater, Thursday, March 31, at 8:30 o'clock, under the management of Mrs. Wilson-Greene.

MRS. GROGAN SOLOIST.

Mrs. Jane MacDonald Grogan, soprano, will sing "Show Me the Way," by Jordan-Tourje, at the service of the Cleveland Park Congregational Church this evening.

ORCHESTRAS FOR NEXT SEASON.

T. Arthur Smith has announced that he is arranging a series of orchestral concerts for next year including the leading orchestras of America. Among them are the Philadelphia Orchestra, Leopold Stokowski, conductor; New York Philharmonic, Josef Stransky, conductor; Detroit Symphony Orchestra, Osip Gabrilowitch, conductor, and the Cincinnati Orchestra, Eugene Massy, conductor. Additional information will be published at an early date.

CONCERT AT WASHINGTON CLUB.

On Tuesday evening next, March 22, a very attractive concert has been arranged, to be given at the Washington Club House, Seventeenth and K streets, entrance on Seventeenth street. The artists are a new-comer to Washington, Marion Miccu, pianist, who is a graduate from the Conservatory of Naples and a concert pianist; Rose Valerie Pollio, a soprano who is an artistic interpreter of her songs; Ruth Bronson, violinist, whose artistic playing is well known in Washington, and Hiram Claughton, bass-baritone.

Mr. Miccu will play the Liszt "Liebestraum," "Bourree" of Saint-Saens, a Chopin "Nocturne," and a heart at "Thy Sweet Voice" from Saint-Saens' "Samson and Dalila," besides, "Do Not Go, My Love," by Haberman, and "Roadways" by Denmore.

Miss Bronson will play the "Hindu Chant" (Rimsky-Korsakoff, as set by Kreisler), and the Brahms waltz in A major. Mr. Claughton will be heard in a Handel aria and a group of English songs.

LOUIS GRAVEURE, eminent baritone, whose sympathetic voice has made an unusual record of Faure's "The Palms," appropriate for today.

TOSCHA SEIDEL, violinist, whose sensitive hands attest the sweetness of his playing that is filled with temperament and deep feeling.

"THE PALMS" IS NEW COLUMBIA RECORD

HUB HITS BLOW AT TUNELESS EASTER

Closely associated with Easter are the familiar sacred selections, "The Palms" and "The Holy City." In response to many requests, Louis Graveure, the Belgian baritone, has made a new Columbia record of these dramatic compositions filled with the joy and hope and beauty of the Easter season.

Toscha Seidel's sympathetic violin interprets the sweetness and tenderness expressed in Schubert's Serenade—perhaps the best-known work of this prolific composer—on a new Columbia record. Seidel began to play at three years of age. This rendering finds him at the height of his career.

To the well-loved songs of the Southland must now be added "A Southern Lullaby" sung by the mezzo-soprano, Barbara Maurel. You'll enjoy its sleepy clarinet accompaniment and the realistic humming of the bees. "Mammy Dear," on the other side of the new Columbia record, reaches an unusual climax.

PEN WOMEN TO DIRECT PRESS CLUB MUSICALS

The Sunday musicale this afternoon at the National Press Club, will be in charge of the League of American Pen Women, with Mrs. William Atherton DuPuy, national president of the league, in charge of the very interesting program. Mrs. DuPuy has asked Mrs. Edouard Albion, wife of the director of the Washington Opera Company, who is herself a writer and member of the league, to arrange the musicale.

Mrs. Albion has prepared an all-American musical program to be given by the Washington Opera Company Quartet, Frances Corey, soprano; Celia Floravanti, contralto; Hilliard Carter, tenor, and Harlan Randall, baritone. The quartet will open the program with "Sylvia," by Speaks, and close it with concerted numbers. Solos will be given as follows: "Let Miss Lindy Pass" (Rogers), "Call Me No More" (Cadman), "Nobody Knows the Trouble I See" (Burleigh), Harlan Randall; "Bird of the Wilderness" (Horsman), "Love Has Wings" (Rogers), "The Crying of the Water" (Campbell-Tipton), Frances Corey; "My Heart is a Lute" (Woodman), "Tomorrow" (Cadman), "The Last Hour" (Kramer), Hilliard Carter; "Life" (Curran), "Memory" (Ganz), "Ecstasy" (Rummel), Celia Floravanti, and "Danny Deever" (Danmoch), Harlan Randall.

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